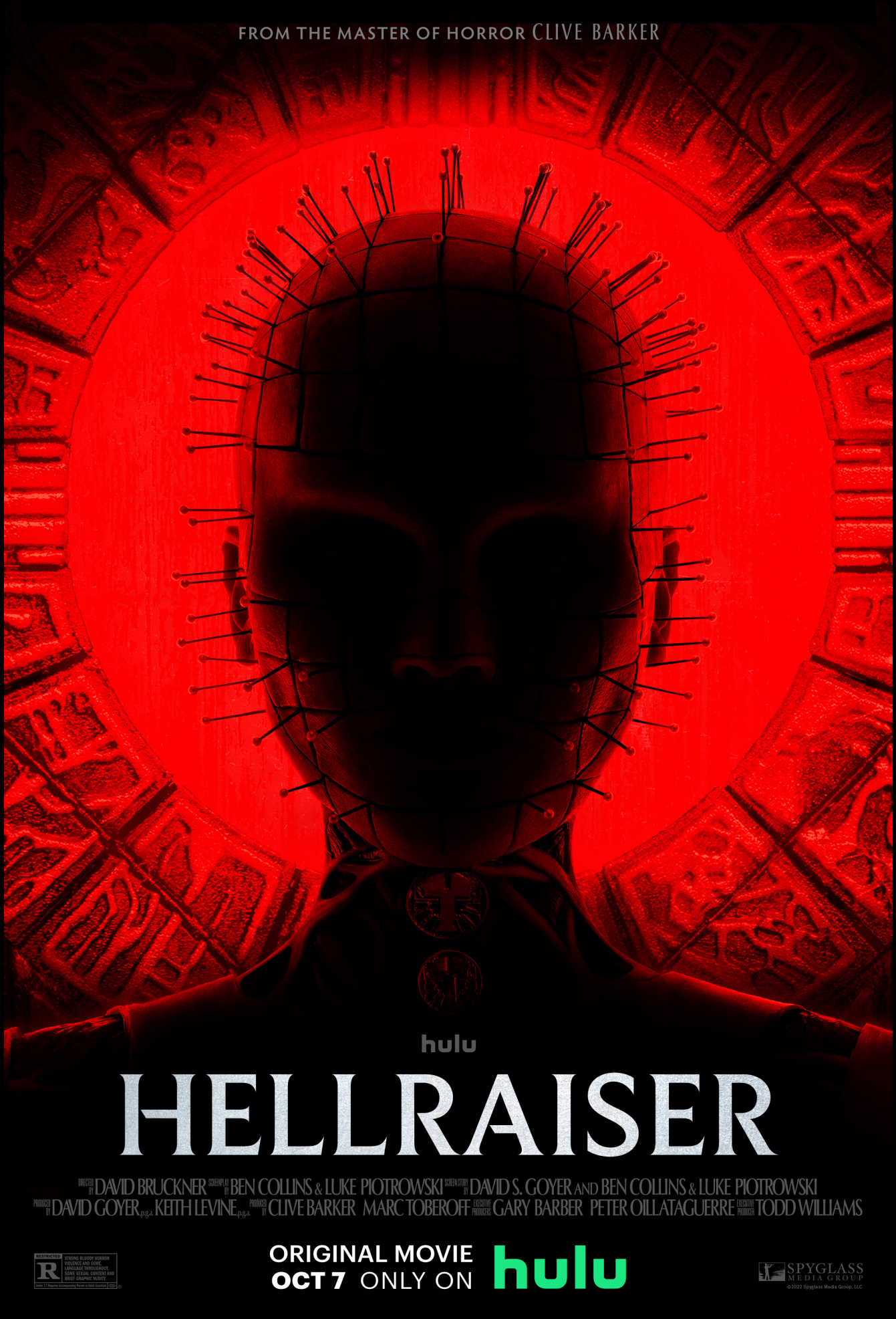
FROM THE MASTER OF HORROR CLIVE BARKER
hulu
HELLRAISER
DIRECTED BY DAVID BRUCKNER
SCREENPLAY BY BEN COLLINS & LUKE PIOTROWSKI
SCREEN STORY BY DAVID S. GOYER AND BEN COLLINS & LUKE PIOTROWSKI
PRODUCED BY DAVID GOYER p.g.a. KEITH LEVINE p.g.a.
PRODUCED BY CLIVE BARKER MARC TOBEROFF
EXECUTIVE PRODUCERS GARY BARBER PETER OILLATAGUERRE
EXECUTIVE PRODUCER TODD WILLIAMS
RESTRICTED
R
STRONG BLOODY HORROR VIOLENCE AND GORE, LANGUAGE THROUGHOUT, SOME SEXUAL CONTENT AND BRIEF GRAPHIC NUDITY.
Under 17 Requires Accompanying Parent or Adult Guardian
ORIGINAL MOVIE
OCT 7 ONLY ON hulu
SPYGLASS MEDIA GROUP
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HELLRAISER

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HULU
presents

In Association With
Spyglass Media

A
Phantom Four
Production

HELLRAISER

A Film By
David Bruckner

Directed by ..... DAVID BRUCKNER
Screenplay by..... BEN COLLINS &
LUKE PIOTROWSKI
Screen Story by ..... DAVID GOYER and
BEN COLLINS &
LUKE PIOTROWSKI
Produced by .....DAVID GOYER
KEITH LEVINE
CLIVE BARKER
MARC TOBEROFF
Executive Producers..... GARY BARBER
PETER OILLATAGUERRE
TODD WILLIAMS
Director of Photography ..... ELI BORN
Production Designer .....KATHRIN EDER
Edited by ..... DAVID MARKS
Costume Designer ..... MOMIRKA BAILOVIC
Music by..... BEN LOVETT
Music Supervisor.....ANDREA VON FOERSTER
Casting by .....ERIC SOULIERE

Co-Producers .....CHRISTOPHER STONE
GRACE WHEELAN

First Assistant Director ..... CHRISTOPHER LANDRY
Second Assistant Director .....MARIA NITA
Unit Production Manager .....MARIJA LERO

CAST

Riley..... ODESSA A'ZION
The Priest.....JAMIE CLAYTON
Colin ..... ADAM FAISON
Trevor ..... DREW STARKEY
Matt..... BRANDON FLYNN
Nora.....AOIFE HINDS
The Chatterer ..... JASON LILES
The Weeper.....YINKA OLORUNNIFE
The Gasp ..... SELINA LO
The Asphyx ..... ZACHARY HING
Joey ..... KIT CLARKE
Voight..... GORAN VISNJIC
Menaker.....HIAM ABBASS
Lorenz..... PREDRAG BJELAC
The Mother ..... GORICA REGODIĆ
The Masque .....VUKAŠIN JOVANOVIĆ
Nurse..... IVONA KUSTUDIĆ
Orderly ..... GREG DECUIR
Elderly Man.....MIODRAG MILOVANOV
Paramedic ..... NIKOLA KENT
Elderly Man's Daughter.....KATARINA GOJKOVIĆ

Stunt Coordinator..... SLAVIŠA IVANOVIĆ
Stunt Rigging Coordinator .....MILAN "DJOLE "ALAVANJA
Assistant Stunt Coordinator .....NENAD TODOROVIĆ

Stunts

FILIP TODOTOVIĆ — IVANA BURILO
KRISTIJAN JOVANOVIĆ — MIROSLAV BORKOVIĆ
MARKO CVETANOVIĆ — NATAŠA ISAKOV
JELENA BAKOVIĆ — SELINA JESSEY
MARIJANA CARAN

Stunt Riggers

MIROSLAV VUČKOVIĆ — NEBOJŠA SIMIĆ
DARKO GOLUBOVIĆ — BOJAN ĐURĐANOVIĆ
OGNJEN RADULJICA — SRĐAN JOVANOVIĆ

Production Service Company
in Serbia..... WORK IN PROGRESS D.O.O.

Production Executive .....ANDJELKA VLAISAVLJEVIĆ
WIP Head of Production.....ALEKSANDAR TADIĆ

Production Supervisor – Serbia..... SANDRA ĐURIČKOVIĆ
Production Supervisor – U.S. .....TOM SIEGRIST

"A" Camera Operator .....ELI BORN
"A" Camera First Assistant..... BRANISLAV STOJANOVIĆ
"A" Camera Second Assistant .....NIKOLA MEDIĆ
"B" Camera Operator ..... NEMANJA PETKOVIĆ
"B" Camera First Assistant..... UROŠ MILUTINOVIĆ
"B" Camera Second Assistant .....STEVAN VELJKOVIĆ
Digital Imaging Technician ..... DUŠAN BARTULOVIĆ
"C" Camera First Assistant .....DARIO JANKOVIĆ
"C" Camera Second Assistant .....STEFAN STOJANOVIĆ
Steadicam Operator..... PETAR STOJANOVIĆ
Video Assistant .....NEMANJA ANDREJEVIĆ
Qtake Operator ..... IVAN KADELBURG
Trainee ..... ROMAN WOLF

Script Supervisor ..... CORNELIA STEFAN

Sound Mixer ..... DEJAN ČEKO
First Boom Operator ..... VLADAN MACURA
Second Boom Operator ..... BORIS MIJATOVIĆ

Gaffer ..... FLORIN NICULAE
Best Boy ..... CONSTANTIN SANDU
Rigging Gaffer ..... MILOŠ VIDAKOVIĆ
Local Best Boy Electric ..... BORISLAV ROMČEVIĆ

Electricians

CATALIN CIOBANU
SAVA KOVAČEVIĆ
NIKOLA ROT
ANDRIJA JANKOVIĆ
RAJKO BAKIĆ
VUK SPASIĆ
UROŠ PEČENKOVIĆ

Dimmer Operator ..... MARKO MALEŠEVIĆ
Rigging Electricians ..... NIKOLA IVANČEVIĆ
IVAN CVETOJEVIĆ
NIKOLA IVANOVIĆ

Key Grip ..... SEAD BIHORAC
Best Boy Grip ..... EMIR BIHORAC
Key Rigging Grip ..... MARKO DELJANIN
Rigging Grip Best Boy ..... LJUBOMIR DESPOTOVIĆ
"A" Dolly Grip Operator ..... DRAGAN STEFANOVIĆ
"B" Dolly Grip Operator ..... BOJAN TOMIĆ

Grips ..... LUKA VUČINIĆ
NEMANJA SUBOTIĆ
Grip Trainees ..... BOBAN MIHAJLOVIĆ
MILAN RANKOVIĆ
Rigging Grips ..... JASMIN LJAJIĆ
NIKOLA BOJIĆ

Property Master ..... FILIP MARIČEVIĆ
Property Assistant ..... ANITA LILIĆ
Stand by Props ..... LAZAR KOSTIĆ
NIKOLA JOVANOVIĆ
Production Designer ..... KATHRIN EDER
Art Directors ..... BALAZS SZEDLACSEK
BOJANA NIKOLIĆ
Art Director on Set ..... MIA MEDENICA
Set Decorator ..... ZORANA PETROV
First Assistant Set Decorator ..... MINA LAZAREVIĆ
Second Assistant Decorator ..... JELENA VUČIĆ
Set Designers ..... DUŠAN DEMIĆ
OLGA ĐURĐEVIĆ
Junior Set Designer ..... MARIJA TIMOTIJEVIĆ
Set Decorator Buyer ..... ALEKSANDAR POPOVIĆ
Set Decorator Buyer Assistant ..... NENAD PETROV
Storeperson ..... DEJAN ZLATKOVIĆ
Set Decorator Designer ..... IVANA VUKOMANOVIĆ
Set Decorator Painter ..... BRANISLAV RISTOVSKI
Painter on Set ..... MILOŠ VUJAČIĆ
Dresser on Set ..... ANA JOVANOVIĆ

Lead Person ..... UROŠ MILOVANOVIĆ

Decorators

NENAD GRČIĆ
NIKOLA STOJIČEVIĆ
DUŠAN BOČVAROV
DEJAN DERIKONJIĆ
RADOVAN KRSTIĆ
IVAN PAVLEKOVIĆ

Laborer Leadperson ..... MILOŠ MARIĆ
Laborers ..... PETAR ĐAKOVIĆ
NEMANJA TATOMIROV
Additional Laborer on Set ..... BOGDAN PERIŠIĆ

Art Department Coordinator ..... ANA GRUDEN
Storyboard Artist ..... IVAN ŠAINOVIĆ
Visual Consultant ..... PATRICK HORVATH
Graphic Designer ..... JOVAN PAVLOVIĆ

Construction Coordinator ..... RADOSLAV MIHAJLOVIĆ
Construction Manager ..... OLJA MIHAJLOVIĆ
Head Scenic Painter ..... DANILO NAĐ
Painter ..... DEJAN ČURČIĆ
Archivist ..... SEAN HORAN
Art Department Runner ..... MILOŠ BELANOVIĆ

Lead Concept Designer ..... KEITH THOMPSON
Concept Artists ..... BOYAN MANOV
VENELIN DINKOV

Special Effects Supervisor ..... GABOR KISZELLY
Special Effects Floor Supervisor ..... NORBY OROSZ
Special Effects Workshop Supervisor ..... CSABA FUREDI
Special Effects Workshop Senior Technicians ..... GYORGY ALBITZ
KAROLY KERESZTESI
BELA BUZGO
Special Effects Senior Technician ..... ZSOLT SCHWEIGERT
Special Effects Technicians ..... GEZA KOSCIS
BENCE FUREDI
Special Effects Coordinator ..... ATTILA VASARI
Special Effects Senior Floor Technician ..... SAVA SVILENKOVIĆ
Special Effects Floor Technicians ..... VIKTOR ALBITZ
LASZLO FARKAS
Special Effects Buyer ..... ERZSEBET PONGRACZ

Locations Manager ..... MILAN MAKSIMOVIĆ
Assistant Locations Manager ..... OLEG MISIRAČA
Locations Scout (Location Runner) ..... IVANA MITROVIĆ
Janitor ..... RENATA GRAOVAC

Unit Manager ..... UROŠ CVETKOVIĆ
Unit Runners ..... FILIP ČULJAK
STEFAN DAMNJANOVIĆ
NIKOLA RAKIĆ
PREDRAG STANOJEVIĆ

US Casting – Souliere Casting ..... ERIC SOULIERE
BRENT HAGATA
UK Casting – Colin Jones Casting ..... COLIN JONES
MARTA NOGUERA
Serbian Casting By ..... NENAD PAVLOVIĆ
Extras Casting ..... NEMANJA MILOSAVLJEVIĆ
Intimacy Coordinator ..... SAMANTHA MURRAY
Gender and Sexuality Consultant ..... CJ KITTEN MILLER

Costume Designer ..... MOMIRKA BAILOVIĆ
Costume Supervisors ..... ANA MARIA CUCU
DRAGANA VUČETIĆ
Costume Supervisor in Prep ..... SANJA DŽEBA
Costume Coordinator ..... MILICA RADOVANOVIĆ
Cast Costumer ..... VANJA DAMNJANOVIĆ
Costumer ..... IRENA STOLLA
Additional Costumer ..... VELIMIR TIMOTIĆ
Costume Breakdown Artists ..... STEFAN SAVKOVIĆ
NIKOLA VUKSANOVIĆ
Tailor ..... MIROSLAVA CVETKOVIĆ
Costume Runner ..... UROŠ RAIČEVIĆ

Makeup Designer ..... NATAŠA KRSTIĆ
Makeup Artists ..... SLAĐANA KOSTIĆ
ALEKSANDRA KALTAK
Department Head Hairstylist ..... MILICA JEVTIĆ
Hairstylists ..... BRANISLAVA KUPREŠANIN
VERONIKA MILUTINOVIĆ
JELENA SLAVUJEVIĆ
JEVROSIMA PETKOVIĆ
BILJANA VRCELJ

Transportation Coordinator ..... SLAVKO NOVAKOVIĆ
Transportation Captain ..... IVAN JANKOVIĆ

Drivers

IGOR DEJANOVIĆ — IVAN ČELIKOVIĆ
NIKOLA MILIVOJEVIĆ — IGOR RISTOVIĆ
BRANISLAV STEVIĆ — NEMANJA JOKIĆ
ALEKSANDAR OSTOJIĆ — NEBOJŠA STOJADINOVIĆ
ZORAN LAZIĆ

Production Coordinator ..... ANA GOBELJIC
Shipping Coordinator ..... VEDRAN RADIĆ
Assistant Production Coordinator Prep ..... LAZAR IVANOVIĆ
Second Second Assistant Director ..... KLARA DOŠLOV

Financial Controller ..... ROBERT MEISENHOLDER
First Assistant Accountant ..... DIANA MEJIA
Serbian Accountant ..... NATASA PLEMIĆ
VAT Accountant ..... NATAŠA ĐORĐEVIĆ
Serbian First Assistant Accountant ..... TIJANA STOJANOVIĆ
Second Assistant Accountant ..... VANJA ALEKSIĆ
Accountant ..... SANJA ILIĆ
Accounting Clerk ..... ANA DAMNJANOVIĆ

Assistant to Director ..... HELENA KOMINAC
Office Production Assistants ..... IVANA POPOVIĆ
KATARINA RADOJEVIĆ
BOJANA RISTIĆ
Key Set Production Assistant ..... DARJA MARKOVIĆ
On Set Production Assistants ..... MARINA JEVTOVIĆ
NIKOLA REPIJA
RASTISLAV ĆOPIĆ
TANASIJE RAKOVIĆ
Cast Production Assistants ..... ALEKSANDRA POPOVIĆ
JOVANA ČUČUKOVIĆ
ARSENIJE MILENKOVIĆ

Unit Publicist ..... CERIS PRICE
Still Photographers ..... SERGEJ RADOVIĆ
SLOBODAN PIKULA
EPK Director of Photography ..... ŽARKO BOGDANOVIĆ
NIKOLA MAJDAK
EPK Sound ..... VLADIMIR JANKOVIĆ

COVID Supervisor ..... KATARINA POPOVIĆ
Construction Medic ..... ZORICA KUBUROVIĆ
Set Medic ..... KATARINA HASANOVIC
COVID Coordinator ..... ALEKSANDRA PANTIĆ
COVID Production Assistants ..... ANASTASIJA NEŠKOVIĆ
LUKA VELJIĆ

Picture Vehicles Coordinator ..... NENAD KOKOT
Picture Vehicles Assistant ..... BOJAN BELEVSKI
Picture Vehicles Driver ..... PAVLE TODOROVIĆ

Cast and Set Security Provided by ..... ATLAS SECURITY
Catering Provided by ..... JERRY CATERING

Makeup Effects Created By ..... RUSSELL FX
Makeup Effects Department Heads ..... JOSH RUSSELL
SIERRA RUSSELL

RUSSELL FX CREW – LOS ANGELES

Sculpting Department

MIKE ROTELLA — JAREMY AIELLO
DAVID GRASSO — ALEXI BUSTAMANTE
MARIO TORES — SAVANNAH SUDDERMAN

Mold Department ..... CHRIS BAER
ANDY CHAVEZ
NICK ALVAREZ
ANDY ARRASMITH
Lead Creature Painter ..... DAMIEN ZIMMERMAN
Painter ..... ERIC DE LA VEGA
Fabrication Department ..... BRANDON ENGSTROM
ALEX MORGU
DAN REBERT
Seaming Department ..... EMILY FURFARO
JENNIFER CORONA
Suit Technician ..... DESMOND SMITH
Shop Coordinator ..... KALYN CORRIGAN
Contact Lens Designer ..... JESSICA NELSON

Special Effects Makeup Artists

KENNETH CALHOUN — LAUREN SPENCER
GALAXY SAN JUAN — ALI GORDON
MELISSA POPSEL — CAITLYN BRISBIN
OLGA BATURAN — SAMIR BASTONI
MIROSLAV LAKOBRIJA — KRISTINA MILJAČKI

On Set Contact Lenses Technicians ..... DIJANA ĆOSO
VESNA RAJIĆ

RUSSELL FX CREW – BELGRADE

Shop Supervisor ..... DRAGAN RADIC
Coordinator ..... KRISTINA MARJANAC

Sculptors

GORDANA VUJOVIĆ
KOSTA KOLARIĆ
DIJANA MOLAC
BOJANA JOKSIMOVIĆ
NENAD GAJIĆ
KRISTINA TEKIĆ
SNEŽANA SIMONOVIĆ
BRANISLAV CRVENKOVIĆ
KATARINA BUGARSKI GAJIĆ
NIKOLA PROTIĆ

Fabrication Department ..... VEROLJUB NAUMOVIĆ
STEVEN STEPHANOVICH
NENAD CIRKOVIC
MARIJANA PEJKIĆ
FILIP TULIP NIKOLIĆ

Dental Prosthetics ..... ALPHABITE
Mechanics ..... DUSAN NIKIC

Puzzle Box Design by ..... MARTIN EMBORG
Additional Concept Designer ..... PETER MOHRBACHER

Physical Box Construction by
MAKINARIUM UK LTD

AMANDA DARBY
JET COOPER
STEVE WOTHERSPOON
ADAM HARRIS
WILLIAM DELLNER
ROBIN LAWRENCE
KIRSTY PETERS
ADAM KEENAN
PHIL O'CONNELL

Box Transportation Consultant ..... RICHARD ASHTON

Post Production Supervisor ..... AARON FINK
Post Production Coordinator ..... MIKE MANLEY
Post Production Assistant ..... TYLER FERGUSON
Post Production Accountant ..... TIFFANY FRASER

First Assistant Editor ..... TOMMY BERNARD
Second Assistant Editor ..... MALLORY YARNALL
Additional Assistant Editor ..... KIM BORITZ-BREHM

Visual Effects Producer ..... JACOB EATON
Visual Effects Editor ..... JEREMY R. KELLER

Visual Effects On-Set Support ..... CRATER STUDIO
Visual Effects Executive Producer ..... MILOVAN MLADENOVIĆ
Wranglers ..... NIKOLA STANČIĆ
NINA JOVANOVIĆ
JELENA TOKIN
Lidar Technicians ..... MARKO ALEKSIĆ
ALEKSANDRA RADOJEVIĆ
Photogrammetry Supervisor ..... NIKOLA VUČENOVIĆ
Modeling/Texturing ..... SANJA MIŠKOVIĆ

Digital Visual Effects by ..... INGENUITY STUDIOS
Visual Effects Supervisors ..... DAVID LEBENSFELD
GRANT MILLER
Visual Effects Producer ..... TINA HYNOUS
Executive Producer ..... MATTHEW POLIQUIN
Chief Financial Officer ..... MATTHEW KEARNEY
Chief Technology Officer ..... JAI BHATIA
Visual Effects Coordinator ..... VALENTINE GONZALEZ
Compositing Supervisor ..... EDUARDO PARRA
Compositing Leads ..... UNGGYU CHOI
DAVID MARULANDA
FERNANDO DIAZ
CHLOE VALDECANTOS
YIWEN DING

2D Artists

ALEJANDRO SONATINA
YAVARI ALCANTARA
JI EUN LEE
SONIA BASCOPE
ELLIOT MONTALVO
HUGO SANCHEZ
RONALDA LUIS PUCCI
ALISAH MILLER
ANDY JANG
BRAD YIM
RAHUL RAMDIN
ANDREA CONDE
JIMMY BARRAGAN
CARLOS MARQUEZ
ALONSO MENCHU
CARLOS SANCHEZ
JUAN GARCIA
MICHELLE MARTINEZ
COSETTE BUDREAU
ARNET RAMOS CARPIO
DIANA DE LA CRUZ
VICTOR FILIANO
ZHUQING LI
PRISCILA ESQUER
CESAR HERNANDEZ
LUIS CADENA
JUAN MANUEL QUINTERO GOMEZ
DAVID BANOS
JOHAN MORA
YOUNG JIN KIM
SHAO-MIN LO
FERNANDO BALLESTEROS
PAMELA NAVARRO
FADI AL HAMID
PETER MACHUCA
DHAVAL PARMAR
JUAN LOBO
AKAM REZAEE
YICHIEH CHAO
ARELY PEREZ MARTINEZ
CHANWUT LOAKHAJORN
BRYLL ORTIZ
ENDIY LOH
OLEG SMYKALOV
CHENG-HUNG GUO
AVILIX NEVAREZ
RAFAEL CANO
SHUN MIN CHANG
GERARDO DIEZ CASTELLANOS
GERARDO ALVA SANCHEZ
ASHLEY GERVACIO
YUXI YE
CARLOS PIMENTEL
PAUL BARRETT
YUE YU
LO-CHEN LEE
NOAH TURNQUIST
QIAN LI

3D Leads ..... TOM WOLSTENHOLME
BRENDAN EDDY
3D Artists ..... MARIIA OSANOVA
JUAN EROSTIQUE DOMINGUEZ
NICK TURNER
BEN JANNASCH
CHEN KUANG HSU
FX Artists ..... ALARIC HOLBERTON
QUENTIN HOLTZ
Tracking Lead ..... REBECCA MCKEE
Tracking Artists ..... JAMIE BALL
JUAN ROMERO
Animators ..... YUXIN LI
VFX Editor & Colorist ..... ANDY GOMEZ
Compositing Production Manager ..... ERIC CHANG
Compositing Coordinators ..... MICHELE QUERE
ALAN COX

Developers

ANDREW HSU
MATT BILLMAN
JACK MCALLAN
ABHISHEK RAVI
ALEX CORRALES
JACKSON DAVIS
PIPER ODEGARD

Support Staff ..... ANTHEA CARRILLO
JENNIFER KALINA
KATHLEEN BONIFAS
KIMBERLY GONZALEZ
LISA SLOPEY

Dailies by 247HUB
Dailies Post Production Supervisor. ..... NEMANJA STANOJEVIĆ
Dailies Post Production Coordinator ..... MIODRAG POPOVIĆ
Dailies Colorists ..... MILICA DRAKULIĆ
KOSTA JOKIĆ
Dailies Operator ..... JOVANA RADOVANOVIĆ

Post Production Services Provided by ..... PICTURE SHOP
Digital Intermediate Online Editor ..... JOSE FAVELA
Digital Intermediate Assists. ..... CESAR FIGUEROA
ROB MARCACCI
DAVID POLITO
Digital Intermediate Producer ..... JENNIFER HEEBER
Account Executive ..... CHRISTINA FERREIRA

Digital Intermediate by ..... ASSEMBLY
Senior DI Colorist ..... SEAN DUNCKLEY
DI Producer ..... ISABEL CAFARO-ANDERSON
Color Assist ..... AARON BURNS
Conform Editor ..... ALLIN NOWENSTEIN
Data Management ..... CHELSEA JENKINS
KYLE SPAIN
Executive Producer. ..... COLIN MONEYMAKER
SVP of Feature and Episodic Services ..... DAVID GOODMAN
Engineering ..... CARLOS CANO
BRIAN SULLIVAN
ALLYSON GEIGER

Main Titles Designed & Produced by ..... FILMOGRAPH
Title Designers ..... AARON BECKER
HSIEN LUN SU
Title Executive Producer ..... SETH KLEINBERG
Title Producer ..... TROY JAMES MILLER

End Credits by ..... GINA CALICA

Supervising Sound Editor &
Sound Designer. ..... RIC SCHNUPP, C.A.S.

Dialogue Editor ..... JOHN MOROS
Supervising ADR Editor ..... DEBORAH WALLACH
Foley Artists ..... LESLIE BLOOME
SHAUN BRENNAN
CURTIS HENDERSON
Foley Mixers ..... RYAN COLLISON
CONNOR NAGY
Foley Editors ..... RONI PILLISCHER
BILLY ORRICO
ERIC STRAUSSER
SFX Editor ..... MARIUSZ GLABINSKI, M.P.S.E.
SFX Recording ..... ERIC POTTER
Sound Editor & Mix Support ..... TIM HOOGENAKKER, C.A.S.
Assistant Sound Editor ..... MIKE POPPLETON

Re-Recording Mixer ..... RIC SCHNUPP, C.A.S.
Mix Re-Recordist ..... NOAH JAMES

Foley Services Provided by ..... ALCHEMY POST SOUND
Post Production Sound Mix Facility ..... POSTWORKS NEW YORK
Project Manager ..... KELLY HREBENAK
Account Executive ..... JAY RUBIN

Post Production Sound Facilities by ..... SIGNATURE POST

Post Facilities Provided by ..... SOAPBOX FILMS
CEO & CCO. ..... CHRIS ALENDER
President & COO ..... DAVID SMITH
VP, Originals ..... ANDREW WILLIAMS
Operations Manager ..... SARITA WILLIAMS
Systems Engineer ..... KIEFER JENKINS
Post-Production Administrator ..... JEFF SKINNER
Executive Assistant. ..... TAYLOR HICKEY

ADR Mixers

DEAN ST. JOHN — DAVID LUCARELLI
JAMES HYDE — PAULINE FACON
DEBBY RUBY WINSBERG — MAEVE HIGGINS
RICH MACAR — TOM EDWARDS AMPS
JOHN CARTER — SHAUN OLVER
LUKA SUTO — ZORAN MAKSIMOVIC
DANIEL BABAI

ADR Voice Casting ..... HOLLYWOOD BABBLE ON, LAURIE PETOK

Loopers

ANASTASIA BARANOVA — ASHLEY LONDON
CHASE FEIN — DAVID BERON
LAURIE PETOK — NIK SHRINER
SAMANTHA YONACK — SCOTT MENVILLE

Score Produced By ..... BEN LOVETT
Conducted by ..... ALLAN WILSON

Performed by ... THE SLOVAK NATIONAL SYMPHONY ORCHESTRA
PHILHARMONIA BRASS
THE PINEWOOD SINGERS UK

Vocal Soloist ..... THEODOSIA ROUSSOS
Harp. ..... LARA SOMOGYI
Flute. ..... GINA LUCIANI
SARA ANDON
Additional Cello. ..... JACOB SZEKELY
Stroh Violin ..... GABE NOEL
Piano ..... TAYLOR PIERSON
Special Percussion ..... BOBAK LOTFIPOUR
Additional Percussion ..... ADAM MCDANIEL
Additional Synthesizers ..... BEN HOVEY
Additional Instrumentation ..... BEN VAN VLISSINGEN
JEFFREY J. BYRON

Lead Score Assistant ..... BENJAMIN BALCOM
Composer Assistant ..... ALEXANDER RODRIGUEZ
Lead Orchestrator ..... KYLE NEWMASTER
Additional Orchestrators ..... NOAM LEVY
NEAL DESBY
MICHAEL KALLIN
Music Recording Coordinator. ..... PAUL TALKINGTON

Orchestra Manager. . . . . MARIÁN TURNER
Music Preparation. . . . . JOHANNES VOGEL
Additional Arrangements . . . . . TAYLOR PIERSON
Additional Orchestration Mockups . . . . . NOAM LEVY
TAYLOR PIERSON
ALEXANDER RODRIGUEZ
Music Transcription . . . . . MARIANA CALEGARI
Programming. . . . . JOSEPH MOHAN
ROBINTON HOBBS

Recorded at. . . . EMPIRE STUDIOS – LONDON, UNITED KINGDOM
SLOVAK RADIO STUDIOS – BRATISLAVA, SLOVAKIA
ECHO MOUNTAIN STUDIOS – ASHEVILLE, NORTH CAROLINA

Recording Engineers . . . . . MAT BARTRAM
MARTÍN ROLLER
KENNETH HARRINGTON
DOWELL GANDY
Assistant Recording Engineers. . . . . NOAH PRIDDLE
GRAHAM SACHSE
Assistant Engineer . . . . . TOMAS CHREN

Score Mixers . . . . . BENJAMIN BALCOM
BRIAN R. TAYLOR
Score Mixer Assistants. . . . . ETHAN OBEMMA
JACOB JOHNSTON
DYLAN SCHOLLMEYER

Music Editor . . . . . ZAK MILLMAN
Assistant Music Editor . . . . . ANDREW RANSOM
VP of Operations, JTN Music . . . . . JON PERSITZ

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CASSANDRA BARBOUR

FOR PHANTOM FOUR
Assistant to Keith Levine . . . . . DAVID TRACY
Assistant to David S. Goyer . . . . . TYLER HOLMES

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SONGS

Hellraiser and Hellbound: Hellraiser II Themes
by Christopher Young

"Funerailles"
Written by Franz Liszt
Performed by Studio Musicians
Courtesy of APM Music

"Starstruck"
Written by Asha Lorenz, Louis O'Bryen
Performed by Sorry
Courtesy of Domino Recording Company

"Celtic Pastorale"
Written by Peter Warren
Performed by Studio Musicians
Courtesy of APM Music

"End Times"
Written by Vashti Windish, Paul Quattrone, Phil Boyd
Performed by Warm Drag
Courtesy of In The Red Records
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"Coltan Candy" (Savage Gary's Candy Dub)
Written by Connor Foweraker, Daniel Byrne,
James Ratcliffe, Matthew Taylor, and Sophie Parkes
Performed by moa moa
Courtesy of Speedy Wunderground / [PIAS]

"Shake"
Written by Gianluca Buccellati
Performed by White China
Courtesy of Garden Party
By arrangement with One Two Many

"Ballad In G-Minor Op. 23"
Written by Frederic Chopin
Performed by Studio Musicians
Courtesy of APM Music

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HELLRAISER

PRODUCTION NOTES

In “Hellraiser,” a reinvention of Clive Barker’s 1987 horror classic from director David Bruckner, a young woman struggling with addiction comes into possession of an ancient puzzle box, unaware that its purpose is to summon the Cenobites, a group of sadistic supernatural beings from another dimension.

The ensemble cast includes Odessa A’zion (“Grand Army”), Jamie Clayton (“The L Word: Generation Q,” “Sense8”), Adam Faison (“Everything’s Gonna Be Okay,” “Yes Day”), Drew Starkey (“Outer Banks,” “The Devil All the Time”), Brandon Flynn (“Ratched,” “13 Reasons Why”), Aoife Hinds (“The Long Call,” “Normal People”), Jason Liles (“Stereoscope,” “Rampage”), Yinka Olorunnife (“The Transporter”), Selina Lo (“Boss Level,” “Q8 Unleashed”), Zachary Hing (“Halo”) and Kit Clarke (“Leonardo”), with Goran Visnjic (“The Boys,” “Timeless”) and Hiam Abbass (“Succession,” “Blade Runner 2049”).

A Hulu Original, in association with Spyglass Media Group, the film reunites director David Bruckner, screenwriters Ben Collins & Luke Piotrowski, writer/producer David S. Goyer and producer Keith Levine, all of whom were teamed on 2020’s “The Night House,” along with producers Clive Barker and Marc Toberoff and executive producers Gary Barber, Peter Oillataguerre and Todd Williams. Chris Stone and Gracie Wheelan serve as co-producers.

“Hellraiser” will stream in the U.S. exclusively on Hulu beginning October 7, 2022.

ABOUT THE STORY

Riley McKendry (A’zion) is an intelligent woman in her early 20s who blunts the frustrations of her life with alcohol and drugs. Although she’s trying to break the cycle with a 12-Step Program, her addictions and self-serving impulses still get the best of her. Living with her protective older brother, Matt (Flynn), their relationship has become severely strained. Matt’s partner, Colin (Faison), and their housemate, Nora (Hinds), are the buffer zone between the siblings, but saving Riley from herself has become a project for them all.

The bright spot in Riley’s life is her new boyfriend, Trevor (Starkey). When he proposes that they commit a robbery, her lack of money motivates her to go along with the idea. But what they end up with is just an ancient puzzle box. Soon after, Matt vanishes under the strangest of circumstances, with Riley the only witness to the events of that night. What she remembers—a strange and haunting visitation from otherworldly beings clad in tortured flesh—she attributes to the substances she took.

Noticing that the puzzle box has completely changed shape, she wonders if the artifact is somehow responsible for her brother's disappearance. In fact, through the stolen box, Riley has unwittingly become the object of the cruel and selfish machinations of a long-dead millionaire, Roland Voight (Visnjic). Through Voight, who is in a perpetual state of torture by the "loom," a device he cannot escape that pushes him to the extremities of sensation, Riley has unleashed the Cenobites, sadistic and supernatural beings from another dimension. To succumb to them would be unthinkable, but to refuse them almost certainly would guarantee her an eternity of torment and pain.

ABOUT THE PRODUCTION

Spyglass Media Group, the IP rights holders of Clive Barker's 1987 "Hellraiser," wanted to resurrect the film and reimagine it for a new generation of audiences. Spyglass' chairman and CEO, Gary Barber, brought on Phantom Four's David S. Goyer to write the story and produce alongside Keith Levine. Goyer created a 10-page story treatment for the film and enlisted the services of screenwriters Ben Collins & Luke Piotrowski, with whom he had previously collaborated on the horror thriller "The Night House." Soon after, David Bruckner, who directed "The Night House," was signed to direct this new version of "Hellraiser."

Bruckner says, "I was fortunate to come on after Ben and Luke had brought David's treatment to draft. So there was already a very smart foundation for the new 'Hellraiser' movie. I've always felt that Barker created a vast universe of possibilities with 'Hellraiser.' There's a way to honor the original material, foremost its themes and spirit, while still exploring new tales and expanding on the existing mythology."

Piotrowski says, "Looking at the original film and novella ['The Hellbound Heart'] was less about lifting story beats and more about understanding Barker's themes and intent. Violence and eroticism were essential elements, as were transgression and punishment. We decided to explore the concept of addiction as our driving force."

The operating principle behind "Hellraiser" is that what we fear and what we desire are one and the same. Explains Piotrowski, "This is what defines 'Hellraiser' as a property. Pain, punishment, our relationship to it and our frightening, repressed hunger for it. The Cenobites are not villains unleashed upon humanity. Rather, they are facilitators, curators of destruction that humanity chooses, time and again, to unleash upon themselves."

THE HUMAN CHARACTERS

An important part of the story's impact relates to the stark contrast between the normality of the people involved and the supernatural extremity of the events they experience. Riley, Matt, Trevor, Colin and Nora do their best to support one another, but they are woefully unprepared for the scale of the supernatural challenges Riley unintentionally brings upon them and the battle that ensues.

Riley is played by Odessa A'zion, best known for her role as Joey Del Marco on Netflix's edgy coming-of-age series "Grand Army." Riley's addiction to alcohol and habitual drug use give her short-term respite from the frustrations of her life, but they also make her selfish, impulsive and vulnerable—the perfect target for the Cenobites.

Says A'zion, "Riley is a young woman who, like a lot of young women, is dealing with a lot of things. I'm similar to her in many ways, and I think a great number of people can relate to her and everything that she goes through—the addiction, the pain and pleasure—and the giving in to temptation."

A'zion adds, "When reading the script, there were moments when I was really genuinely afraid. And that was so

cool because I wasn't expecting it. David Bruckner really knows what he's doing, so I trusted him. I think he's a great filmmaker."

Producer Keith Levine says of A'zion, "Odessa brings to the film this fireball energy. We knew it from the moment we saw her audition tape—she was the hellraiser. She just had this intense energy that still had a layer of emotion underneath it and that felt like it was exactly what we needed to bring this character to life."

Adam Faison, who starred on the series "Liberty Crossing" and "Everything's Gonna Be Okay," is Colin, Matt's boyfriend, affable and smart, who often tries to diffuse the tension between the siblings. Describing his character, Faison says, "Colin is a sort of conduit for the audience. He's a skeptic, fact-based and a realist who feels there's a logical and scientific reason for why everything is happening. But he has empathy for Riley."

Faison loved how vividly drawn and energetic the script was, but he was also attracted to the diversity of the characters. "I was a big horror nerd fan when I was growing up, and there's almost no queer representation at all when you're going through a lot of these older cult classic movies. I was really excited because I'd never really seen someone like Colin before."

"Adam had that sort of spark that just told us he was a real talent. And I think he proved it time and time again, especially as his character's put through it, both physically and emotionally," says Levine.

Brandon Flynn, who starred on the series "13 Reasons Why," "Ratched" and "True Detective," portrays Matt, Riley's older brother. Although he loves his sister, his support, encouragement and concern are often taken by Riley as criticism, so their relationship is frequently tense. It is Matt's baffling disappearance that launches Riley on her journey to realizing the true cost of her addictions.

Flynn says, "Matt's due diligence around protecting someone and being a force for good for someone in their addiction and obsession was really interesting in comparison to other things that I've done in my career. I think even though he goes missing throughout much of the film, Matt is sort of like this angelic guide for Riley that helps her."

Recalls Levine, "We needed somebody who was going to be able to make a big impression in a short amount of time. He was challenged with showing up and really being an emotional force so the audience understood what was propelling Riley. He came in and just had what it took to establish himself as that sort of emotional chess piece that we needed to put on the board."

Trevor, Riley's new boyfriend, is played by Drew Starkey ("Love, Simon," "The Hate U Give," "Outer Banks"). A good-looking charmer who Riley meets at a 12-Step meeting, they seem to share many of the same impulses and drives.

Starkey says, "When we first see Trevor, he's supposedly working as an art handler, but it's kind of ambiguous. You don't really know who he works for or what exactly he does. You don't really know much about him. And that's what David Bruckner wanted—for him to be a blank canvas."

"Drew is a fantastic young actor," says Levine. "His character has this sort of duplicitous nature, and we really needed an actor who could feel a little dangerous but without being suspicious. Drew had the ability to pull off the edgy bad boy that Trevor is. He's got some real chops."

Nora, played by Aoife Hinds, who had recurring roles on the UK series "Cheat," "Normal People" and "The Long

Call," is Colin and Matt's housemate. She's practical, curious, quietly maternal and a really good, positive person.

Hinds says of her character, "Nora's someone who's a 'doer.' I think she definitely goes to sculpture classes on a Thursday evening, then to samba classes on a Saturday morning. She's probably cycled all the way down South America. When we first meet her she's preparing dinner for her housemates."

Levine says, "There was always this joke about whoever we cast as Nora having to go through this awful rigamarole. And Aoife just did an incredible job with it. She never missed a beat and was just on it for every step of the way. We were super lucky to have her, and she was just amazing."

Goran Visnjic, who rose to fame on the long-running NBC series "ER" and went on to star in such series as "Red Widow," "Extant," "Crossing Lines," "Timeless" and "General," is Roland Voight, a once-wealthy and influential art dealer no longer living. Addicted to his own power and sensual self-gratification, his decadent and debaucherous parties, his collection of erotic art and his fetishistic room full of ancient tools of torture and the occult all clearly reveal his inner impulses and obsessions.

Levine says of Visnjic, "Goran is a force of nature. What we needed in the character was someone who just had this innate charisma to come in and just suck all the oxygen out of the room."

Visnjic says, "When I read the script I thought, 'Okay, this is gonna be a lot of fun!' It gives you curveballs you didn't see coming. And the characters are really well-rounded, which in horror movies isn't always the case. I think the fans of the original 'Hellraiser' are going to be really happy and entertained."

Hiam Abbass ("Blade Runner 2049," "The Visitor," "Succession") plays Serena Menaker, Roland Voight's lawyer and the "facilitator" in his hedonistic world. Menaker is well aware of Voight's ruthless and immoral character, but she's well paid for her loyalty and discretion, so she's a willing participant.

THE CENOBITES

Director Bruckner vividly recalls first seeing Barker's 1987 film as a kid. He says, "The thing that always scared me was the implication that the Cenobites take you to an indescribable place and explore your pain forever. It was a fate worse than death! But more than that, I found their devoted curiosity particularly frightening. One has to negotiate with them based on their preferences, and you're never really sure what they might be into."

The Cenobites come from an extradimensional world dedicated to the pursuit of extreme sensual pleasure and experience. Once human, they have been transformed into their current state through their search for that gratification, but in doing so they have lost all sense of humanity. Their dedication to exploring physical experience sees them feeding off people's desires, but they no longer distinguish nor understand the difference between pain and pleasure. There's a facet of ritual and worship to their behavior—they are disciples of the Leviathan, and they believe that the pain they offer is a great gift to the recipient. Thus, if you crave what they offer you, then they are your angels. And if you don't, they are the cruelest of demons.

Bruckner says, "'Hellraiser' was always known for pushing the boundaries of design. It was in keeping with this spirit—which Clive Barker famously described using the phrase 'repulsive glamour'—that we set out to envision a new look for the Cenobites, one still anchored in their pursuit of pleasure and pain but taking body modification further than we'd seen it before. We wanted to capture the visceral, grotesque body horror of the original movies, but also emphasize the ironic beauty and elegance of the Cenobites. These are experience-obsessed, extra-dimensional beings, unconcerned with earthly pursuits. They're fully nude but have tailored and

flayed their own flesh in such elaborate ways as to give the impression of wardrobe. Essentially, they are their own leather."

Concept designer Keith Thompson created the initial designs and then worked with the filmmakers and prosthetics FX artists Josh and Sierra Russell of Russell FX to evolve and refine those ideas into what appears on-screen. There are seven different Cenobite characters, more than any other film in the "Hellraiser" franchise. They are all very distinctive as well as being ethnically diverse. And as they were played by actors in silicone suits, the Cenobites not only needed to be impactful, but their prosthetic suits also had to be practical in terms of how the actors were required to move.

The casting of actress Jamie Clayton in the role of the iconic Cenobite Pinhead, originally played by actor Doug Bradley, was a vital part of reinventing "Hellraiser." Mostly, the filmmakers felt that the depiction of Pinhead in the original film was simply too iconic to replicate, so by reimagining the character, they took the burden off the audience to endlessly compare the performance.

Says Bruckner, "Doug Bradley's portrayal of The Hell Priest may be the most iconic performance in horror. To try and replicate his work would be a mistake. One thing I love about Jamie's performance is that it opens up new dimensions in the character. There's a hungry sensuality to her. A sense of obsession. Jamie's Priest revels in her work, deeply curious to see how people meet their inevitable outcome. She's truly a marvel on-screen. I think it's going to surprise the fans."

Clayton says of taking on the role, "When I got the script, I was really taken with how the writers have honored Clive Barker and the subtext of it all. It's very sexy, but the scenes that are true horror are devastating. The audition was so much fun. We discussed the tone, the stillness and this regal presence that David really wanted the character to have, and then when I got to the set, on my first day, during my second or third take of the scene, David Bruckner ran up to me and said, 'You've found her!'"

Continues Clayton, "The makeup took four hours to apply, and about 45 minutes to an hour to remove. And the suit was very heavy. It was very tight and very constricting, but it was so beautiful. I definitely found peace with the physical aspect of the character. It was the most physically demanding role I have ever done."

Levine comments, "Jamie's body control, her endurance, her ability to go through hours of prosthetics and then still being able to bring her persona through those prosthetics—not everybody can do that. She's done a fantastic job."

Clayton adds, "I hope that the fans are thoroughly disgusted. I want everyone to be terrified and disgusted."

The Chatterer is played by renowned "suit specialist" actor Jason Liles. At a height of 6-foot-9 inches, The Chatterer is truly terrifying, with exposed and bloody muscle and sinew, and a pulled-back lipless mouth and a chattering jaw powered by a small motor on the back of his head. He's also without eyes. Liles just had tiny peepholes that gave him a very narrow tunnel of vision, so he needed detailed walk-throughs of his scenes before putting his head piece on.

Josh Russell says of Liles, "We were in a time crunch, but because Jason has worked with multiple FX shops around L.A., we were able to contact the other FX companies and borrow his life cast. It was great to be able to build the thing on his form, knowing it was suited just for him."

The Weeper is played by Nigerian-born Yinka Olorunnife ("The Transporter"), who, prior to her acting career,

played professional basketball in Europe and Australia. The character's impressive stature sees the addition of dagger blades driven though her feet that create the disturbing effect of spiked heels.

Josh says, "The Weeper was a long road. We were given pictures of Yinka because David wanted to be sure that her features came through on the design. It always had to be a mask that sat in front of her face, instead of appliances being glued on." When the sculptors recreated Olorunnife's face for the mask, it was once again decided that more Cenobite characteristics were needed, but earlier versions of the design provided the answer. They peeled back the skin on her jawbone and opened her throat.

Josh continues, "And she doesn't blink. Her eyes are just stretched open. The idea being that The Weeper's eyes have been modified. The tear ducts have been dug out. She has these razor blades implanted into the centers of the tear ducts. So when one of those gets pulled out, her eyes bleed some kind of weird fluid." Olorunnife had very minimal vision and was sometimes totally blind once her contact lenses were in alongside the prosthetic razor blades.

Josh adds, "It was always known that her arms would literally split apart, too. That there would be some sort of pin mechanism holding them together, as if she could unspool them whenever she wanted and feel the terrific agony of the body unfolding." The splitting arms were filmed on camera using puppetry, with VFX used sparingly to paint out the rigging and enhance the gore.

Selina Lo ("Boss Level," "Q8 Unleased," "One Child") portrays The Gasp, which was inspired by an unnamed character in the original that fans referred to as "Deep Throat" because of the gaping hole in her throat, and that particular body modification has been taken to extreme lengths this time around. The Gasp's disconcertingly beautiful and doll-like delicacy and mutilated body was the first Cenobite look to be approved by the director.

Sierra Russell says of the process, "The Gasp was one of the hardest, and she actually changed quite a bit once Selina arrived at the set. We realized she needed more Cenobite in her, so we added prosthetics and more makeup to really punch up her face and give her a more dynamic look. She's one of the most complicated, with so many little pieces that we actually had to sew her into her suit. She's definitely the sexy Cenobite."

The Asphyx, played by Zachary Hing ("Halo"), is slightly bent, with bound arms and a covered face. Russell comments, "Design elements can change. The Asphyx has skin stretched tightly across its face so it can't breathe, which it enjoys. An earlier version of the design was just smooth skin, but then later we added pearl piercings that surround the face."

The Mother, portrayed by Serbian actress Gorica Regodic ("Pored Mene") with razor-tipped fingers and a fine veil of skin peeled from her scalp that falls over her eyes, is all the more psychologically disturbing because of her pregnant belly. Sierra Russell says, "It's a very bizarre look, but it's definitely interesting."

Vukašin Jovanovic is The Masque, with ancient inscriptions tattooed down his chest, as well as the names of all the people in the prosthetics FX workshop on his back. His completely inexpressive face is just suspended from a wire frame, with the back of his head removed by VFX.

THE BOX

The Box is one of the many memorable images that has endured from the first film, but which has only previously been seen in two configurations. This "Hellraiser" gives the mysterious and alluring artifact six distinct configurations designed by Martin Emborg—each having a symbolic meaning that tracks and reflects the stages

of the story. Its purpose remains the same, however. Solving the puzzle box takes it to its next configuration, releases the blade allowing the box to “feed” and issues an invitation to the Cenobites to come into our world, accompanied by the sound of tolling bells.

BELOW THE LINE SUPPORT

Bruckner says, “We discussed the film as a three-step process from reality. On one hand, you have the very grounded, commonplace world of the protagonists, which comes into stark contrast with the archaic and bizarre Cenobite dimension. Voight’s mansion lives somewhere between, a gaudy monument built to exude excess and temptation. We focused the production design of the mansion largely around Voight’s physical pursuits as well as his ever-simmering vanity.”

Production designer Kathrin Eder, who had previously worked with Bruckner on “The Night House,” was charged with creating 25 individual sets—from the everyday apartments of Matt and Trevor, to the ostentatiously wealthy home of Voight, as well as the stone-textured, Romanesque realm of the Cenobites’ labyrinth. “Our exterior locations were all filmed in Belgrade, but we changed it to a nondescript northeastern part of the United States, so every exterior location needed to be modified in one way or the other to replace graphics, to switch out mailboxes and traffic signs, and to bring in things that are deeply grounded in the USA. So we moved from exterior locations that are very familiar like a playground and an apartment building exterior into the mansion territory, where things became more spooky.”

The biggest challenge the filmmakers faced was the parceling together of the interior of Voight’s mansion from several separate location sites and set builds since no single location answered all the requirements. The exterior and some of the interiors were filmed at the impressive Beli Dvor, known as The White Palace, on the estate of the Serbian royal family in Belgrade.

The showroom in Voight’s mansion, built in studio, was the biggest set, and the center of much of the action. It’s essentially a mini museum that we see in its full glory in flashback but rediscover it in a state of decayed abandonment.

Voight’s dramatic red dungeon, complete with sexually explicit Romanesque panels, was built in a disused bathhouse in Pancevo, just outside Belgrade, and is another of the film’s most seen sets.

Serbian costume designer Momirka Bailovic (“Miss Scarlet & the Duke,” “Minamata”) was responsible for dressing the human cast of the film. She says, “What I really liked about ‘Hellraiser’ was the normality versus the insanity. That really inspired me to make these people as normal and contemporary as possible. And then it feels worse for the audience because it’s happening to someone just like us.”

From the beginning, the filmmakers were determined to honor horror fans and the horror tradition by making everything filmed as practically as possible and only using VFX where absolutely necessary. Bruckner says of that aim, “When you look at what they accomplished in 1987, on a significantly smaller budget, you realize again what a marvel that first film was. I think some of what motivated us was the spirit of the original and feeling like we had to give practical special effects a shot wherever we could. We also had to acknowledge that despite the extent of modern innovation, there’s still nothing like seeing real light cast on real objects. And perhaps in horror more than any other genre, there’s a benefit to witnessing something physical as opposed to digitally manufactured.”

The special effects team headed by supervisor Gábor Kiszelly (“The Borgias,” “World War Z”) used a host of

methods to keep things real. Kiszelly says, “We were using very manageable and relatively straightforward SFX throughout, but that was what made them so believable for the cast and hopefully for the audience.”

VFX producer Jacob Eaton (“Grudge Match,” “Sensitivity Training”) says, “You can do anything on a computer, but just because you can, doesn’t mean you should. So we were really trying to flip the whole thing. Audiences know, even with the most grand CG FX, that it’s fake, and it’s less scary if it’s less real. Plus, now we can do practical much better than in the past. Newer rigging, makeup and filming techniques really help. So we can match the heart of what the original ‘Hellraiser’ was with a more modern mindset.”

ABOUT THE CAST

ODESSA A’ZION (Riley) can currently be seen starring as Joey Del Marco in Netflix’s edgy, coming-of-age series “Grand Army.”

Premiering in 2021 at the Tribeca Film Festival, A’zion can be seen in Hannah Marks’ feature film, “Mark, Mary + Some Other People,” which features original music from Crush Music (Lorde, Sia, Courtney Love, etc.) and an original score from Patrick Stump of Fall Out Boy & Blood Orange. She can also be seen in the raunchy comedy film “Supercool,” with Damon Wayans Jr., and she recently wrapped production on the film “The Inhabitant,” in which she stars opposite Dermot Mulroney and Leslie Bibb. In 2021, A’zion filmed a starring role in the feature “Pools,” and will also star in a highly sought-after biopic, which is currently under wraps.

Additional credits include a series regular role on the CBS multi-cam comedy series “Fam”; a recurring arc on the ABC studios series “Nashville”; a recurring role on the YouTube series “Wayne”; a lead role in the indie feature “Ladyworld,” opposite Maya Hawke, Ariela Barer, Annalise Basso and Ryan Simpkins; and a starring role in the independent feature “For the Night.”

JAMIE CLAYTON (Pinhead) received her big break playing Kyla on Season 3 of the hit HBO series “Hung,” alongside Thomas Jane. After her multi-episode arc on “Hung,” Clayton joined actors Hank Harris and Mary Lynn Rajskub as a lead in the Emmy®-winning digital series “Dirty Work,” playing crime scene cleanup maven Michelle.

In 2015, Clayton booked the series regular role of Nomi Marks, the San Francisco–based hacker, in the Netflix original series “Sense8.” The show became a critical darling and international success, touching on topics not normally emphasized in the sci-fi genre such as politics, identity, sexuality, gender and religion. After it was announced that the series would end after two seasons, the passionate fan base rallied and got Netflix to bring it back. In 2018, Netflix released a two-and-a-half-hour finale wrapping up “Sense8.”

Clayton then went on to star as Sasha Booker in the third season of “Designated Survivor,” opposite Kiefer Sutherland, also for Netflix. She then booked the recurring role of Charlie Cameron in “Roswell, New Mexico.” Clayton is currently playing Tess Van De Berg in Showtime’s “The L Word: Generation Q.”

Clayton made her big-screen debut in Nicolas Winding Refn’s “The Neon Demon.” She also played alongside Michael Fassbender in Tomas Alfredson’s “The Snowman.”

Beyond acting, Jamie volunteers with different organizations advocating on behalf and in support of the LGBTQ+ community.

DREW STARKEY (Trevor) is an American actor, born in Asheville, N.C. He started performing in plays at a young age and continued his work in Hickory, N.C., with the Tractor Shed Theatre. He then attended Western Carolina University's School of Stage and Screen, graduating with degrees in theater and English literature. He fully made the transition to performing in film and television after finishing his education.

Starkey is most known for his starring role as Rafe Cameron on Netflix's breakout series "Outer Banks," created by Jonas Pate, Josh Pate and Shannon Burke. Starkey next recurred on Amazon's "The Terminal List," opposite Chris Pratt, Taylor Kitsch and Constance Wu. Previously, Starkey recurred on MTV's "Scream," and has appeared in Netflix's "Ozark."

In the feature film world, Starkey has played memorable roles in numerous projects, including Fox's "Love, Simon" and "The Hate U Give," as well as Netflix's "The Devil All the Time."

ADAM FAISON (Colin) can currently be seen as Alex opposite Josh Thomas in Freeform's comedy series "Everything's Gonna Be Okay." The show follows Nicholas (Thomas), a neurotic 25-year-old still living at home with his single dad and two teenage half-sisters, one of whom has autism. Faison shines as Alex, an earnest, genuine and occasionally awkward dental student who is Nicholas' romantic interest throughout the season. "Everything's Gonna Be Okay" debuted to rave reviews on Freeform and is now available for streaming on Hulu.

On the film front, Faison can be seen opposite Jennifer Garner in "Yes Day" for Netflix. Before that, he starred in the Blumhouse horror anthology series "Into the Dark," opposite Augustus Prew and Ayden Mayeri. The New Year's–themed feature-length installment, "Midnight Kiss," was part of Hulu's monthly horror event series.

Faison got his first big break as a series regular on the workplace comedy "Liberty Crossing" for Verizon's go90 network. The series was executive produced by Oscar®-nominated Mason Novick ("Juno," "500 Days of Summer") and created by Daniel Radosh ("The Daily Show"). Faison then went on to book high-profile roles on top series, including recurring on Alan Ball's "Here and Now" for HBO, Marvel's "Agents of S.H.I.E.L.D.," Freeform's "The Fosters" and Netflix's "Grace and Frankie."

Born and raised in San Diego, Faison had a love for performing from a young age. As a child, his parents encouraged him to audition for a local production of "Joseph and the Amazing Technicolor Dreamcoat" where he was cast in a small role, and he continued to hone his craft through local theater productions growing up. Faison went on to earn his Bachelor of Arts in theatre and film studies from the prestigious Pitzer College, a private residential liberal arts college in Claremont, Calif.

When he isn't on set, he has dedicated time to working with charity organizations including A Window Between Worlds, Los Angeles Regional Food Bank, Friends of the LA River, LGBT Center, Autism Speaks and Best Buddies. He also supports Reform LA Jails and Black Lives Matter as a volunteer.

AOIFE HINDS (Nora) recently finished shooting the independent film "Cottontail" for up-and-coming director Patrick Dickinson. She recently wrapped on "The Long Call" for ITV where she had a series regular role. She can currently be seen in "Anne Boleyn," opposite Jodie Turner-Smith and Paapa Essiedu. Before that, she shot "Belfast," opposite Jamie Dornan and Judi Dench for acclaimed director Kenneth Branagh. She got her big break in the BBC/Hulu megahit "Normal People" where she played Helen. Hinds can also be seen in the hit Channel 4 and Netflix comedy "Derry Girls."

BRANDON FLYNN (Matt) has quickly positioned himself as one of the most unique, versatile artists across television, film and stage. He co-stars in Brian Yorkey's hit series, "13 Reasons Why," which was adapted from the novel of the same name. He portrays Justin Foley in the drama, which remains one of the most-watched series on the streaming platform, premiered its fourth and final season on Netflix on June 5, 2020.

Flynn also starred in Kellen Moore's dark comedy, "Looks That Kill," about a teenage boy born with a medical condition who is changed forever when he meets a girl with her own ailment. In 2019, he was featured as Ryan Peters, a juvenile delinquent opposite Mahershala Ali in HBO's "True Detective."

Flynn studied at The Globe Theatre's Shakespeare Conservatory in London while enrolled in Rutgers University's prestigious Mason Gross School of the Arts. Shortly after graduating, he was cast as the lead in the Off-Broadway production of the John Kander–Gregory Pierce musical "Kid Victory," which was nominated for an Outer Critics Circle Award for Outstanding New Musical.

SELINA LO (The Gasp) is a British Asian actress best known for starring as wisecracking assassin Guan Yin in Joe Carnahan's "Boss Level" for Hulu, alongside Frank Grillo, Mel Gibson and Naomi Watts; as sword-wielding warrior Tsukai in Universal's "Scorpion King 3," opposite Dave Bautista, Ron Perlman and Billy Zane; and as Xu Lian in the BBC drama "One Child" with Katie Leung and Elizabeth Perkins.

YINKA OLORUNNIFE (The Weeper) was born in Lagos, Nigeria. As a child, her family immigrated to Australia, then migrated to Canada. Olorunnife attended the University of Idaho on an athletic scholarship, then later went on to play professional basketball in Spain, Finland and Australia. She also received a doctor of physiotherapy degree. She has always loved acting and relocated to London to pursue her passion. In 2019, she was accepted into Identity Drama School of Acting in London. "Hellraiser" is her first feature film.

JASON LILES (The Chatterer) can be seen in the Warner Bros. feature "Rampage" in which he had the lead opposite Dwayne "The Rock" Johnson, and in "Godzilla: King of Monsters" in which he played the lead antagonist. In addition, he was a guest star on Adult Swim's "Dream Corp," had a recurring role on "Star Trek: Picard" and played a regular role on Crypt TV and Facebook Watch's series "Stereoscope."

Liles is known for both gritty, powerful portrayals with gravitas as well as prolific performance capture work. Standing 6-feet-9 inches tall, covered in lean, athletic muscle, Liles is a force to be reckoned with, yet is great with warm comedy and biting sarcasm. He is a cult favorite for his portrayal of Ryuk, Death God, in Netflix's hugely successful feature "Death Note" and also had a great turn in "Men in Black III" and helped out with "The Conjuring 2." His distinctive voice has graced such major video game franchises as Rockstar's "L.A. Noire" and Naughty Dog's "The Last of Us 2" (2020).

ZACHARY HING (The Asphyx) has been seen in such television projects as Showtime and Amblin's "Halo." On stage, he has appeared in "Living Newspaper" and "Pah-La" at London's Royal Court Theatre; "Them!" at the National Theatre Scotland; "Forgotten" at The Arcola Theatre and The Theatre Royal, Plymouth; "Why Is the Sky Blue" at The Southwark Playhouse; and "Jubilee" at The Royal Exchange, Manchester and The Lyric, Hammersmith. He has also taken part in many theater workshops including "Born Slippy" (Almeida); "Thatcher in China" and "Pericles" (both National Theatre); "Timeless" and "Twelfth Night" (National Youth Theatre); and "Spider Girls" (Young Vic/Head for Heights). "Hellraiser" is Hing's first feature film.

Twenty-five-year-old British actor **KIT CLARKE (Joey)** is a star on the rise. Having spent a year in New Zealand working on his uncle's construction site, Kit returned to the UK and studied theater at Bristol Old Vic Theatre, before returning to London to pursue acting full time.

Clarke appeared in a number of independent short films before landing the pivotal role of Logan in the Netflix/BBC drama "Get Even." He then flew to Rome to appear in the drama series "Leonardo" about the turbulent life of Leonardo da Vinci opposite Aiden Turner for Rai Uno/Amazon Prime. It has recently been announced that Rupert Everett will direct Clarke in Everett's autobiographical film early next year.

GORICA REGODIC (The Mother) is a Serbian actress, born in Novi Sad on September 28, 1989. She studied acting at Academy of Arts in Belgrade, in the class of Mirjana Karanovic. She is best known for her memorable role in Serbia's breakout hit of 2015, "Pored Mene" ("Next to Me"), directed by Stevan Filipovic. Regodic played a high-octane goth girl drifting through her days in a Belgrade high school classroom. She received critical acclaim for the role. She has appeared in significant roles on local television, including in the Serbian version of the U.S. TV show "ER."

After "Next to Me," the same creative team made a short film during the COVID-19 pandemic lockdown called "Next to You"; "Next to Us," the sequel to the original film, is expected to shoot this year.

VUKASIN JOVANOVIC (The Masque) was born in Belgrade, Serbia, in 1998. He is a trained actor for both film and television, as well as in theater. He also does voice acting. Jovanovic started his acting studies at the Faculty of Dramatic Arts in Belgrade in 2016, at the age of 17. He gained his first professional experiences as a sophomore student, while working in radio.

He made his stage debut in 2019, which he successfully followed up with three additional roles that year, each in a different Belgrade theater, and as a lead in one of them. In 2020, he made his first film and also appeared on TV shows. He was awarded the Best Young Actor on Film award at the Actors Film Festival in Nis in 2021. A play made with his classmates as a graduation exam gained significant praise at international festivals, winning them a Grand Prix award in Moscow at the 40th anniversary VGIK International Theatre Festival. The play was included in a resident repertoire of the National Theatre in Belgrade. Jovanovic started his career in international projects with a role in the U.S. television series "The Outpost" in 2020.

GORAN VISNJIC (Voight) is widely known for his leading role in the NBC smash series "ER." Visnjic was last seen in BBC's hit series "Doctor Who," opposite Kat Dennings in the Hulu comedy series "Dollface" and opposite Drew Barrymore in Netflix's "Santa Clarita Diet." Additional television credits include an arc on Season 2 of Amazon's "The Boys"; leading roles in NBC's series "Timeless," written by Shawn Ryan and Eric Kripke; the European series "Crossing Lines"; in CBS's "Extant," opposite Halle Berry; and ABC's "Red Widow."

In features, Visnjic played a lead in the independent feature "Fatima," opposite Harvey Keitel and Sonia Braga, directed by Marco Pontecorvo. Visnjic can be remembered for his fantastic portrayal of Christopher Plummer's lover in the Academy Award®–nominated film "Beginners" for Mike Mills and for playing Dragan Armansky in David Fincher's "The Girl with the Dragon Tattoo." He also played opposite Cameron Diaz in Ridley Scott's "The Counselor"; in "Practical Magic," opposite Nicole Kidman and Sandra Bullock; in "Rounders," opposite Matt Damon and John Malkovich; in "The Deep End," opposite Tilda Swinton; in Michael Winterbottom's "Welcome to Sarajevo," opposite Woody Harrelson; in "Elektra," opposite Jennifer Garner; and in "The Tribes of Palos Verdes," also opposite Jennifer Garner. Visnjic was born in Croatia, is a U.S. citizen and resides in England.

HIAM ABBASS (Menaker) is known for her prolific work in American and international feature films, television shows and theater productions. Abbass was born in Nazareth and began acting at the El-Hakawati Theater in East Jerusalem before moving to Europe. She can currently be seen as a series regular on HBO's "Succession" and recurring on Hulu's "Ramy," and recently wrapped shooting "The Old Man" for FX. Her other television credits include "The Promise," "The State" and "The OA."

Her extensive feature film credits include "Haifa" (1996), "Red Satin" (2002), "Paradise Now" (2005), "Free Zone" (2005), "Munich" (2005), "The Lemon Tree" (2008), "The Visitor" (2008), "Amreeka" (2009), "Exodus: Gods and Kings" (2014) and "Blade Runner 2049" (2017), among many others. She also worked as a creative consultant and acting coach on Alejandro G. Iñárritu's "Babel" and Steven Spielberg's "Munich." In 2012, she was named as a member of the Jury for the Main Competition at the 2012 Cannes Film Festival. She made her directorial feature film debut with "The Inheritance" in 2012 and has since written and directed an additional three short films: "Le Pain," "Le Danse Eternelle" and "Le Donne Della Vucciria."

She recently co-directed a production of "La France Contre Les Robots de G. Bernanos" with Jean-Baptiste Sastre.

ABOUT THE FILMMAKERS

DAVID BRUCKNER (Director) is an American filmmaker. He got his start writing and directing the first transmission of "The Signal," a science-fiction horror triptych, which explored paranoia in mass media. Originally produced for less than $50,000, "The Signal" premiered at Sundance in 2007 and went on to score a nomination for the John Cassavetes Independent Spirit Award. Bruckner went on to create notable contributions in other anthologies, including the "Amateur Night" segment of "V/H/S" (2012), "The Accident" segment of "Southbound" (2016) and an episode of the TV adaptation of "Creepshow" (2019). His first solo-directed feature film, "The Ritual," based on the novel by Adam Nevill, premiered at TIFF in 2017 and was released as a Netflix original in 2018. "The Night House," his second solo-directed feature film, premiered at Sundance in 2020 and was acquired by Searchlight Pictures and released in 2021.

BEN COLLINS (Screenwriter) was born in Alabama and grew up outside of Atlanta. In 2009 he moved to Los Angeles to pursue a career in film. With writing partner Luke Piotrowski, Collins balances his time, working on both studio films and more idiosyncratic, independent projects. In 2017 their film "Super Dark Times" premiered at the Tribeca Film Festival. The duo are fellows of the 2018 Sundance Institute's Screenwriters Lab and returned to the Sundance Film Festival in 2020 for the world premiere of "The Night House," which sold to Searchlight for worldwide theatrical distribution.

LUKE PIOTROWSKI (Screenwriter) is a husband, father, former high school teacher and current screenwriting partner of Ben Collins. Together, they have written dozens of screenplays in a variety of genres and developed projects everywhere from Netflix to Paramount. Their feature "Super Dark Times," directed by Kevin Phillips, made its North American premiere at the 2017 Tribeca Film Festival. They've also participated in the Sundance Screenwriters Lab, working with director Andrew Bruntel on an adaptation of John Darnielle's novel "Wolf in White Van." Their first feature collaboration with "Hellraiser" director David Bruckner, "The Night House," premiered at the 2020 Sundance Film Festival, where it netted a buzzy sale to Searchlight Pictures. It also earned them their first Fangoria Chainsaw Award for Best Screenplay. Next up is an adaptation of YA novel "The Registration" for Sony with Sydney Sweeney and producer Brad Fuller.

DAVID S. GOYER (Screenwriter/Producer) has earned a reputation for telling character-driven stories adapted from the otherworldly realms of superheroes, fantasy and the supernatural. His breakout came in 1998 when he wrote the action hit "Blade," starring Wesley Snipes, based on the Marvel Comics vampire hunter. Since then, he's solidified himself as a writer and producer who elevates genre-driven stories to the next level.

Most recently, Goyer co-wrote the pilot and served as executive producer for the long-awaited television adaptation of Neil Gaiman's "The Sandman," which is currently the No. 1 show on Netflix. Like Gaiman's comic book, "The Sandman" tells the story of Morpheus, who is the titular Sandman. The series stars Tom Sturridge as Morpheus, who is the personification of dreams and escapes from his captures to restore order to his realm, The Dreaming.

In September 2021, Goyer executive produced and served as showrunner for one of the year's most anticipated shows, the Emmy®-nominated "Foundation," which premiered on Apple TV+. Based on Isaac Asimov's iconic novels, the series tells the story of a band of humans scattered on planets throughout the galaxy all living under the rule of the Galactic Empire. For years, people have been trying to adapt "Foundation" to film but found it impossible to fit the epic story into one cohesive movie. It wasn't until Goyer had the idea to adapt the novel into a television series that "Foundation" was finally able to be brought to screen.

On the film side, Goyer produced the Sundance hit "The Night House," starring Rebecca Hall, as well as the Scott Derrickson film "Antlers." Both films were released by Searchlight in the fall of 2021. Goyer also produced "The Tomorrow War," starring Chris Pratt for Skydance and Amazon.

Previously, Goyer scripted and collaborated with Christopher Nolan on the story for the Superman feature "Man of Steel." Goyer also worked with Nolan on the megahit Dark Knight trilogy, starting with the screenplay for "Batman Begins." Goyer went on to team with Nolan on the story for the billion-dollar blockbuster "The Dark Knight," for which they received a Writers Guild of America Award nomination for Best Adapted Screenplay, followed by the story's conclusion in "The Dark Knight Rises." Additionally, Goyer co-wrote and produced "Batman v Superman," which broke the record for biggest March opening weekend in box-office history.

Ever the innovator, Goyer also created the "Batman Unburied" scripted podcast series, which tells the story of a serial killer known as The Harvester who is terrorizing Gotham City. Since its debut in May 2022, the podcast quickly rose to the top of Spotify's podcast charts globally, claiming the No. 1 spot in 11 markets for more than two weeks. "Batman Unburied" is the first of a series of Spotify-produced scripted podcasts based on DC's characters. In June 2022, the podcast was renewed for a second season.

In 2002, Goyer made his feature film directorial debut with the drama "Zig Zag," for which he also wrote the screenplay, based on the acclaimed novel by Landon Napoleon. His other directing credits include "The Invisible," starring Justin Chatwin and Marcia Gay Harden, and the hit supernatural thriller "The Unborn," based on his own original screenplay and starring Odette Annable and Gary Oldman. In the same year, Goyer wrote 2002's "Blade II," on which he also served as an executive producer. In 2004, he directed, wrote and produced the last of the trilogy, "Blade: Trinity."

In addition to screenwriting, Goyer made his debut in video games with the story for the smash hit "Call of Duty: Black Ops," and penned the story for its blockbuster follow-up, "Call of Duty: Black Ops 2" as well as "Black Ops: Cold War." Goyer also wrote and executive produced the groundbreaking VR series "Vader Immortal" for Lucasfilm and Oculus.

In television, Goyer's work includes the series "Da Vinci's Demons," for which he served as creator, director and

executive producer, focusing on the life of Leonardo da Vinci; “Constantine”; “Krypton”; and the cult classic “Flashforward.”

KEITH LEVINE (Producer) currently serves as president of Phantom Four Films, overseeing a massive slate of both TV and film. Completed films produced while at Phantom Four include Searchlight Pictures’ “The Night House.” Next up is “The First Omen,” a prequel to the classic Omen franchise, which is currently in production for 20th Century Studios/Hulu. Prior to his time at Phantom Four, Levine worked as a studio executive at Dimension Films, where he was involved in overseeing numerous feature films, including “Polaroid,” “47 Meters Down,” “Piranha 3D,” “Youth and Revolt,” “The Road,” “Scream 4,” “Spy Kids 4,” “Scary Movie 5,” “Dark Skies,” “Apollo 18,” “Sin City: A Dame to Kill For,” “Paddington,” “Gold,” “Paddington 2,” “The War with Grandpa” and “Amityville: The Awakening,” to name a few. Before that, Levine got his start in the film business working as an indie sales agent with New York–based Submarine Entertainment, helping to find distribution for acclaimed docs such as “Food, Inc.,” “Dear Zachary” and “The Cove,” as well as narrative features like “Humpday.” In the TV space, Keith was an executive producer on the Netflix animated series “Spy Kids: Mission Critical” and a producer of both MTV’s series adaptation of “Scream” and Spike TV’s “The Mist,” based on the story by Stephen King. He was also recently an executive producer on the massively successful “Batman Unburied” podcast for Spotify and DC Entertainment.

CLIVE BARKER (Producer) is a master of visionary horror and fantasy with a prolific body of work spanning more than four decades. In the pantheon of horror, many of Barker’s film adaptations have reached cult status, including the 1987 “Hellraiser,” written and directed by Barker, as well as “Candyman” (1992) and Jordan Peele’s reboot (2021), “The Midnight Meat Train” (2008) and “Nightbreed” (1990). Barker is an executive producer of the television series adaptation of “Hellraiser,” currently in development at HBO, and his next book, “Clive Barker’s Dark Worlds,” from collaborators Phil and Sarah Stokes, publishes this fall. In addition to films, books and television, Barker’s creative work includes graphic novels, video games and global merchandise.

MARC TOBEROFF (Producer) has served as producer or executive producer on a number of feature films and television series over the past 35 years, including “Zombie High” (1987), “Sons” (1989), “My Favorite Martian” (1999), “I Spy” (2002), “The Legend of Lucy Keyes” (2006), “Black Irish” (2007), “Bottle Shock” (2008), “It’s Alive” (2009), “Piranha 3D” (2010), “The Family Tree” (2011), “Piranha 3DD” (2012), “Roots” (2016), “Fantasy Island” (2020), the latest installment of the “Predator” franchise “Prey” (2022) and the soon-to-be-released “A Christmas Story II” (2022-23).

GARY BARBER (Executive Producer) is the chairman and chief executive officer of Spyglass Media Group, LLC (“Spyglass”), an independent premium content company focused on developing, producing, financing and distributing motion pictures and television programming across all platforms for worldwide audiences. In addition to Barber, Spyglass has strategic partnership backing from Lantern Capital Partners, Lionsgate, Warner Bros. Pictures, Eagle Pictures and Cineworld Group.

Barber spearheaded the relaunch of the horror franchise “Scream,” which became a box-office hit in 2022 and whose next installment will release worldwide in 2023. Spyglass’ revival of “Hellraiser” will make its debut on Hulu in October. On the television side, the fashion competition series “Project Runway” will begin production on its 20th season for Bravo, to air next year.

Barber’s career in entertainment spans three decades when he took over Metro Goldwyn Mayer Inc. in 2010

as chairman and chief executive officer, leading its impressive transformational turnaround out of bankruptcy; restoring the studio's prominence by revitalizing its film and television businesses; and posting successive years of profitability. During his tenure, the company earned approximately $2.5 billion of adjusted EBITDA. Under Barber's leadership, the James Bond franchise, produced by Michael G. Wilson and Barbara Broccoli, reached record numbers with the release of its 23rd and 24th installments of the long-running franchise, "Skyfall" and "Spectre," which became the highest-grossing Bond films of all time. Additionally, the enduring Rocky franchise was revived with "Creed," and the studio's impressive roster of releases and co-productions included: "The Hobbit" trilogy, "The Magnificent Seven," "Me Before You," "21 Jump Street" and "22 Jump Street." On the television front, Barber green-lit the award-winning and critically acclaimed scripted drama series "The Handmaid's Tale" (Hulu), "Fargo" (FX) and "Vikings" (HISTORY).

In 1998, Barber co-founded Spyglass Entertainment, the globally recognized production, finance and distribution company. Well known for making commercial hits in a wide range of genres, Spyglass Entertainment grossed over $5 billion in worldwide box office to date and amassed more than 34 Oscar® nominations and four wins. Spyglass saw success with such films as "The Sixth Sense," "Bruce Almighty," "Wanted," "Seabiscuit," "The Vow," "G.I. Joe: Rise of the Cobra," "Star Trek," "27 Dresses," "Shanghai Noon" and "Four Christmases," to name a few. Prior to Spyglass, Barber served as vice chairman and chief operating officer of Morgan Creek Productions and president of Vestron International Group.

PETER OILLATAGUERRE (Executive Producer) is the president of production for Spyglass Media Group, LLC ("Spyglass"), a global premium content company led by Gary Barber. In this role, Oillataguerre is charged with heading up the company's film division and overseeing physical production on behalf of its film and television productions.

Since rejoining Spyglass in 2020, Oillataguerre helped build its film slate and shepherded productions for "Scream" (2022) and its next installment, releasing worldwide in 2023, as well as the revival of "Hellraiser" on Hulu. Oillataguerre wrapped production on the ensemble whodunit comedy "Reunion" and the high school comedy "Incoming" with Artists Road, a comedy film joint venture with Spyglass, Propagate Content, Artists First and Off-Road Productions. On the television side, "Project Runway" will begin production on its 20th season for Bravo, to air next year.

For nine years, Oillataguere served as the president of physical production for Metro Goldwyn Mayer Studios, where he was responsible for overseeing all aspects of physical production across the feature film and television units, including the James Bond films "Skyfall," "Spectre" and "No Time to Die"; the revival of the Rocky franchise with "Creed" and "Creed 2"; "The Addams Family"; "Tomb Raider"; "Overboard"; "Me Before You"; and "The Magnificent Seven," as well as the hit television series "The Handmaid's Tale," "Fargo," "Vikings" and "Get Shorty." Prior to MGM, Oillataguerre worked at Spyglass Entertainment in physical production where he shepherded such films as "27 Dresses," "The Vow," "Leap Year," "Shanghai Noon" and "The Count of Monte Cristo," and was the SVP of production at Universal Studios from 2001-2005, where he was involved in the productions of "Van Helsing," "Meet the Fockers," "The Scorpion King," "The Life of David Gale" and "Red Dragon."

TODD WILLIAMS (Executive Producer) was most recently an executive producer on David Ayer's "The Tax Collector" and Corin Hardy's "The Nun" and the producer of "Tremors: Shrieker Island" for Netflix. He will be co-executive producing the upcoming Netflix series "Wednesday," directed by Tim Burton, releasing in the fall of 2022.

His previous film executive producer credits include “Alex & Me,” “The Crucifixion,” “Demonic,” “Boulevard,” “Reach Me,” “Catch Hell,” “Shadow People,” “The Babysitters” and “Shotgun Stories.” Williams’ additional producer credits in television include the telefilms “Ghoul,” “Mothman” and “A Very Loud Christmas.”

As a production executive at Yari Film Group, Williams oversaw “Find Me Guilty,” “Even Money,” “Dave Chappelle’s Block Party,” “Sueno,” “The L.A. Riot Spectacular,” “Haven” and “First Snow.”

ELI BORN (Director of Photography) is an award-winning cinematographer who works extensively in features, music videos and commercials. After shooting various projects with directors such as Lake Bell and Jett Steiger, his short-length film “Too Cool for School” for director Kevin Phillips garnered attention as an Official Selection at Cannes. His work on Morgan Krantz’s “Babysitter” premiered at the SXSW Film Festival and was nominated for Grand Special Prize at Deauville Film Festival. Born also shot Kevin Phillips’ “Super Dark Times,” which was an Official Selection at the Tribeca Film Festival. His work on “Wild Indian” for BoulderLight Pictures was an Official Selection at the Sundance Film Festival.

Born’s extensive commercial background includes brands such as Chevrolet, Jack Daniels, Rolex, Jimmy Choo and Dolce & Gabbana. His music video work includes artists Jack White, Beach House, Iggy Azalea, Empress Of, Spoon and Ellie Goulding.

KATHRIN EDER (Production Designer) is an Austrian-born, L.A.-based production designer working in feature film and episodic television. Her background in social and cultural anthropology from the University of Vienna roots her approach to story and design. Previous noteworthy projects include “Sundance Projects: Stockholm Pennsylvania,” “Big Time Adolescence” and “The Night House.” She recently completed Seasons 1 and 2 of “Black Mafia Family” for Starz. Eder speaks English and German fluently and Spanish conversationally. Some of Eder’s favorite projects are small, intimate documentaries that took her to Cuba, Ecuador and across the United States, such as HBO’s miniseries “Quinceañera.”

MOMIRKA BAILOVIC (Costume Designer) has won numerous honors for outstanding costume design internationally with over 60 projects in film, TV and theater to her credit. Her film work includes costume design, supervising and assistant work for titles including: Andrew Levitas’ “Minamata,” starring Johnny Depp; Alexandre Aja’s horror feature “Crawl”; Joe Lynch’s action-comedy-horror film “Mayhem”; Luc Besson’s action thriller “3 Days to Kill,” starring Kevin Costner and Amber Heard; Joe Lynch’s “Everly,” starring Salma Hayek; Brad Parker’s “Chernobyl Diaries”; “Lock Out,” starring Guy Pearce; John Stockwell’s comedy-action title “Cat Run,” starring Paz Vega and Janet McTeer; the French drama “Human Zoo”; Brent Huff’s “Serbian Scars,” starring Michael Madsen; Rian Johnson’s “The Brothers Bloom,” starring Adrien Brody; and Oliver Parker’s “Fade to Black.”

Bailovic’s TV work is numerous and, most recently, includes the second series of the highly successful Victorian crime drama “Miss Scarlet & the Duke” for Masterpiece PBS. She received an award for Best Costume Design for “12 Words” at the FEDIS Festival in 2021.

Prior to her studies in performing arts costume design at the Faculty of Applied Arts in Belgrade, Bailovic had already built up a résumé of design experience from working in theater, on the short film “Sami” and the feature “A Small World.” Upon completion of her formal training, Bailovic continued to design for feature films and collaborate with internationally awarded theatrical productions. Her work won for Best Costume Design in Serbia’s sixth Joakimfest in 2009 and the following year for Best Costume Design at the 14th Yugoslav Theatre Festival.

Among her projects in theater are: “Autumn Sonata” for the Croatian National Theatre; “The Son” for the Atelje Theatre, Belgrade; Shakespeare’s “Romeo and Juliet” for Theater Oberhausen, Germany; M. Markovic’s “Boat for Dolls” at the Serbian National Theater Novi Sad-Serbia; Dostoevsky’s “Crime and Punishment,” dramatization by Andrzej Wajda for Jugoslav Drama Theatre-Belgrade; and Armin Petra’s “Anna Karenina,” based on Tolstoy’s novel, for the Madlenianum, Belgrade. Her most recent work was seen in Bertolt Brecht’s “Mother Courage” at the National Theater, Belgrade, and “Shakespeare in Love” at the Belgrade Drama Theatre.

DAVID MARKS (Editor) is a Los Angeles–based editor who cut the Sundance hits “The Night House” for Searchlight Pictures and “The Last Black Man in San Francisco” for A24.

His other work includes Charlie McDowell’s “Windfall” for Netflix and Gus Van Sant’s “Don’t Worry, He Won’t Get Far on Foot,” starring Joaquin Phoenix and Jonah Hill. He was also an additional editor on Felix van Groeningen’s “Beautiful Boy,” starring Steve Carell and Timothée Chalamet, and has previously worked as an assistant editor on projects directed by Ridley Scott, Michael Bay and James L. Brooks.

He is originally from Utica, New York, and studied filmmaking at NYU’s Tisch School of the Arts.

BEN LOVETT (Music by) is an American composer and songwriter known for creating original scores to a diverse range of breakthrough independent films.

Since scoring the Independent Spirit Award–nominated thriller “The Signal,” which premiered at the 2007 Sundance Film Festival, Lovett has scored over 40 feature films and documentaries, including the Searchlight Pictures thriller “The Night House,” starring Rebecca Hall, along with director David Bruckner‘s debut feature “The Ritual,” Jim Cummings’ werewolf comedy “The Wolf of Snow Hollow,” Emma Tammi’s avant-garde Western “The Wind,” and the sci-fi noir “Synchronicity,” which earned Lovett a nomination for Discovery of the Year at the prestigious World Soundtrack Awards.

Among Lovett’s extensive catalog of score works are Cummings’ latest, “The Beta Test”; Amy Seimetz’s award-winning debut “Sun Don’t Shine,” starring Kate Lyn Sheil; the Criterion Collection–selected documentary “Stuffed”; the survival thriller “Black Rock,” written by the Duplass brothers starring Kate Bosworth, Lake Bell and Katie Aselton; and “The Old Ways,” starring Brigitte Kali Canales and Andrea Cortés ,which charted at No. 1 on the Netflix horror chart worldwide in 2021. His work for television includes installments across a range of genres, from the Blumhouse anthology series “Into the Dark,” to Cartoon Network’s iconic Adult Swim, to the award-winning ESPN documentary film series “30 for 30.”

In addition to composing for film and television, Lovett has written and performed music under the artist moniker Lovett for the past decade, generating worldwide recognition for his many collaborative projects, including an award-winning series of visual adaptations to songs from his album, “Highway Collection.”

ANDREA VON FOERSTER (Music Supervisor) is an award-winning music supervisor for film, television and online projects, based in Los Angeles. Throughout her 20-plus years in the industry, her credits include independent films such as “(500) Days of Summer,” “From Prada to Nada,” “Bellflower,” “Begin Again,” “Before We Go,” “The Bad Batch,” “Happy Death Day” and “Happy Death Day 2U”; studio films such as “Journey 2: The Mysterious Island,” “Chronicle,” “Chasing Mavericks,” “Fantastic Four,” “Going in Style,” “Breakthrough,” “Sweet Girl” and “Those Who Wish Me Dead”; and music documentaries such as “The White Stripes Under Great White Northern

Lights," "Butch Walker: Out Of Focus" and "Jaco." Her television work includes "Daybreak," "Dollhouse," "Stargate Universe," "Don't Trust the B---- in Apt 23," "Modern Family," "Life in Pieces," "Scream" (TV), "Queen of the South," "Run's House," "Life of Ryan," "Mayor of Kingstown," "1883" and "Yellowstone."

Andrea is currently working on the Apple+ feature "The Beanie Bubble"; the Blumhouse feature "M3GAN"; the critically acclaimed Paramount Network series "Yellowstone," helmed by Taylor Sheridan and starring Kevin Costner; and Taylor Sheridan's new series "1923."

NATASA KRSTIC (Makeup Designer) is a Serbian hair and makeup and special effects designer who has honed her impeccable makeup skills with almost three decades of experience, working in the field of photography and fashion and on a plethora of not only domestic but also international movies and series.

Her ability to transform anyone with makeup, paired with her attention to detail, has allowed her to work on big movies such as: "Don't Breathe 2," with Stephen Lang; "Minamata," starring Johnny Depp, Bill Nighy and Hiroyuki Sanada; "Papillon," starring Charlie Hunnam and Rami Malek; "The Brothers Bloom," starring Rachel Weisz, Mark Ruffalo and Adrien Brody; "Everly," starring Salma Hayek; "Coriolanus," directed by and starring Ralph Fiennes, Gerard Butler and Brian Cox; "Crawl," starring Kaya Scodelario and Barry Pepper; "Extinction," starring Michael Peña and Lizzy Caplan; and many others.

RUSSELL FX (Makeup Effects) East Coaster Josh Russell and L.A.-born Sierra Spence met while working for their childhood heroes at Studio ADI. The instant chemistry and mutual love of all things monsters and gore quickly led to their marriage and the birth of a new kind of beast: Russell FX. In no time at all, the new "mom and pop FX shop" began planting firm roots within the Los Angeles film communities. Their charismatic enthusiasm for film of all genres, paired with their gamut of talents and unflappable work ethic, has made them one of the fastest-growing FX houses in the business, and the go-to for the new generation of filmmakers. They're known for their work in such genre favorites as "The Ritual," "The Night House," "Southbound," "Lowlife," "VFW," "Bliss," "Open 24 Hours," Shudder's "Deadwax," "Narcos" and "NCIS," among dozens of others.

KEITH THOMPSON's (Lead Concept Designer) unique art and visual design have become well recognized around the world. He has regularly designed on Guillermo del Toro's many projects for over a decade, including "Pacific Rim," "Crimson Peak" and "At the Mountains of Madness" with James Cameron. His creature design on David Bruckner's "The Ritual" has received critical acclaim, and his creature design was recently featured in "The Lord of the Rings: The Rings of Power." He is a multiple New York Times best-selling illustrator of books that include the "Leviathan" trilogy. Thompson has also worked his whole life developing games, designing on the first "Borderlands" and the world of "Warframe." His art, including originals used in feature films, has been exhibited in museums across the globe. Artwork can be seen at keiththompsonart.com.

GÁBOR KISZELLY (Special Effects Supervisor) has amassed more than 100 feature film and television credits in his 27-year career, in which received a 2013 Primetime Emmy® nomination for Outstanding Special Visual Effects for his work on "The Borgias." Among those films and TV shows he's worked on are "John Adams," "The Debt," "The Rite," "In the Land of Blood and Honey," "Tinker, Tailor, Soldier, Spy," "World War Z, "Fallen," "Spy," "The Hunter's Prayer," "Last Kingdom" (Seasons 1 and 2), "Tyrant" (Seasons 2 and 3), "Inferno," "Marco Polo" (Season 2), "Atomic Blonde," "Genius: Picasso," "Radioactive," "Gemini Man," "The Witcher" (Season 1), "Angel of Darkness," "Outside the Wire," "Don't Breathe 2," "Distant," "Borderlands," "The Continental," "Shadow and

Bone" (Season 2) and "All the Light We Cannot See."

JACOB EATON (Visual Effects Producer) has been working in VFX studio side since 2010. During this time, he served as a bridge between the filmmakers and the studio for such films as "Grudge Match," "Vacation," "A Star Is Born," "Annabelle Comes Home" and "Sweet Girl," to name a few. Wearing multiple hats, Eaton served as VFX producer-supervisor on the Amazon film "Sensitivity Training." Having studied visual effects since his Bar Mitzvah, Eaton has true love of VFX and continually applies his passion to the department.

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